

# Contents

*Notice to Contributors*

*Style Guide for Authors*

*Editor's Message*

*A Tribute to Robby Gunstream*

Douglass Seaton

*Pedagogy*

Expanding Frames of Reference:  
Teaching the History of  
Electro-Acoustic Music

Mark Ballora 1

Analysis for Performance: Teaching  
a Method for Practical Application

Gretchen C. Foley 17

Appreciation Without Apologies

Phil Ford 31

Defending Music Theory in a  
Multicultural Curriculum

YouYoung Kang 45

Design for Change: Creating Significant  
Learning Experiences in the  
Music Classroom

Bruce C. Kelley 64

*Analysis*

Shostakovich's Preludes and Fugues:  
Fashioning Identities, Representing  
Relationships

Mark Mazullo  
with Chloe Kiritz  
and Adam Nelson 77

Contour and Melodic Structure in Two  
Homophonic Instrumental Works by  
Anton Webern

Steven A. Harper 105

*The CMS Robert M. Trotter  
Lecture 2005*

The Shock of the Familiar: Hearing  
Ourselves in Others' Voices

Christopher Waterman 123

## Review-Essays

*Prescriptions for Choral Excellence: Tone, Text, Dynamic Leadership* by Shirlee Emmons and Constance Chase. *Hearing Bach's Passions* by Daniel R. Melamed. *Bach: The Mass in B Minor* by George B. Stauffer. *Benjamin Britten: The Spiritual Dimension* by Graham Elliott. *The Choral Music of Twentieth-Century Women Composers: Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave* by Catherine Roma. *Hogey's Journey: A Memoir* by Eph Ehly by Eph Ehly.

Matthew C. Harden 136

*Ferruccio Busoni: "A Musical Ishmael"* by Della Couling. *Moriz Rosenthal in Word and Music: A Legacy of the Nineteenth Century*, edited and with an introduction by Mark Mitchell and Allan Evans. *Enrique Granados: Poet of the Piano* by Walter Aaron Clark.

Alexandra Mascolo-David 142

## Contributors

147

